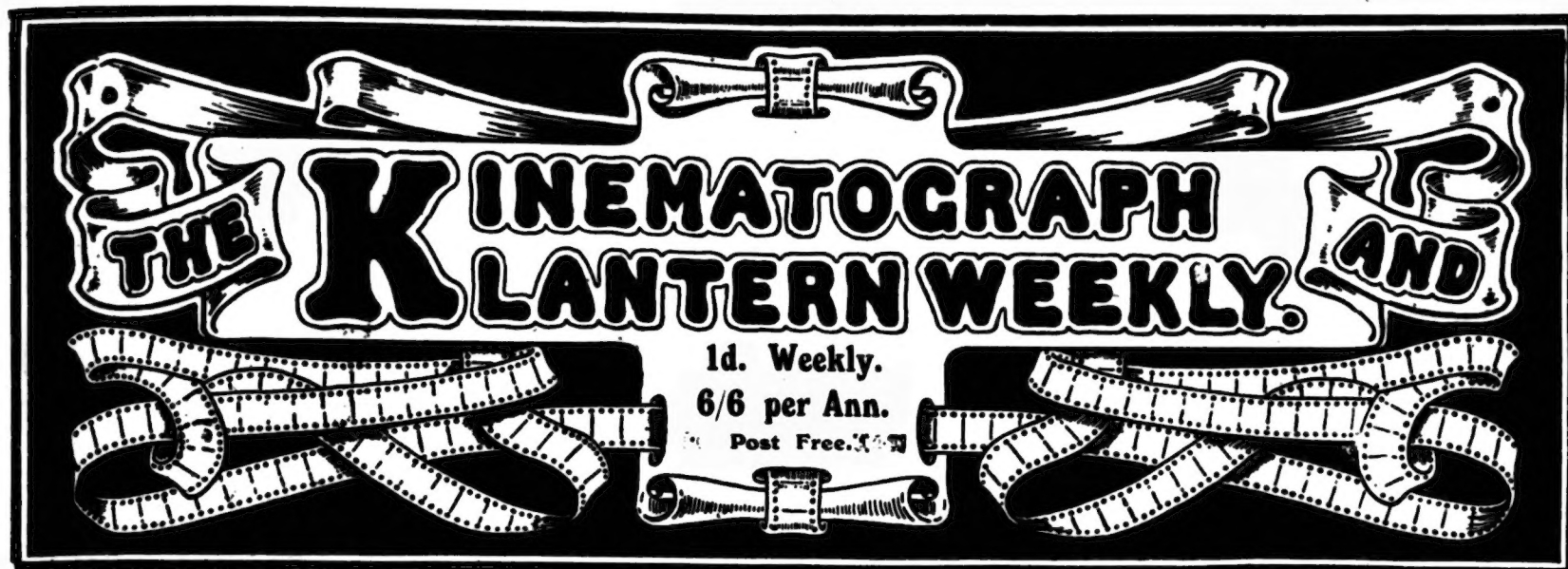




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JUNE 18, 1908.

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Notice.

Literary contributions and correspondence should be addressed to the Editor, Tottenham St., W.

All matter and copy of advertisements must be received by six o'clock Tuesday to insure insertion in Thursday's current issue.

“THE KINEMATOGRAPH WEEKLY,”

9, Tottenham St., London, W.

Telegrams—“Heionicus, London.” Telephone—4777 Gerrard.

Kinematograph & Lantern Weekly

JUNE 18, 1908.

The selection of Viewpoint in Kinematography.

The man who is called upon to take topical events at short notice cannot perhaps be expected to give much thought to cultivating the faculty of artistic sight, and he must be excused if his results are such as merely show a judicious selection of viewpoint as regards the inclusion of chief incidents. The photographer, however, who has more time at his disposal and the opportunity of prearrangement should give some serious attention to the question of composition. As Robinson expressed himself, “It is an old canon of art, that every scene worth painting must have something of the sublime, the beautiful, or the picturesque.” By its nature, photography can make no pretensions to represent the first, but beauty can be represented by its means, and picturesqueness has never had so perfect an interpreter. The most obvious way of meeting with picturesque and beautiful subjects would be the possession of a knowledge of what is picturesque and beautiful; and this can only be managed by a careful study of the causes which produce these desirable qualities. He who studies the various effects and character of

form, and light and shade, and examines and compares those characters and effects, and the manner in which they are combined and arranged, both in pictures and nature, will be better qualified to discover and enjoy scenery than he to whom this study has never appeared necessary, or who looks at nature alone without having acquired any first principles of selection. Men usually see little of what is before their eyes unless they are trained to use them in a special manner. If the kinematographer fails to detect what is desirable in a composition and through ignorance allows the beautiful to pass by unrecorded, he has missed his mission and the audience sustains a loss.

The Kinematograph as a Perpetuator of the Beautiful.

To a very large extent the kinematograph is looked upon as a recorder of events and scenes just as they occur, without any reference to pictorial art. This cannot always be, for with the cultivation of the mind and with the higher education of the eye, contrasty and ill-composed subjects become increasingly objectionable to the senses; and it is merely a question of evolution which presents itself. What people like and appreciate in ordinary pictorial representation, will, in due course, be demanded from the film producer. It will not suffice that the event has been recorded, that actualities are reproduced, but something more will be looked for and expected, namely: those qualifications which contribute to effects altogether lovely. Film subjects that exhibit most of these qualifications are those of natural scenery, landscapes in which there is little evidence that man has interfered with the natural growth of things.

The Artificial and the Natural.

If one wishes to try the experiment and to test the truth of our remarks, it is easily done at a kinematograph show, in the programme of which staged subjects follow immediately after travel subjects. During the contemplation of the latter, one generally feels an elevating influence; fostering imagination, inducing new thoughts, and bringing home to the mind of the observer the grandeur of the universe in which he moves and has his being. Such desirable effects on the mind meet with



Unequalled throughout the World.

The Beginning of the Game of Diabolo.

Satan is playing diabolo, and each time he throws up his toy there comes forth a small imp which juggles in its turn. Then Satan throws it up to the sun, which looks at it scornfully and sends it to the moon, which drops it listlessly, and the diabolo lands on the surface of the earth and delights its inhabitants.

Code Word "Egalite" 330 ft. The Subject £5 10 0
Colouring and Toning £3 7 0

Mr. Creepy is Startled.

Mr. Creepy comes home slightly unsteady, and is going to bed when he sees the blankets shaking in a most astonishing manner. Instead of uncovering the bed he goes to the landing and calls in his neighbours, who arrive with shovels and brooms and sticks; but they retrace their steps to the stairs, and in the street below a crowd of people are waiting for the news. After the fire brigade and the police have been fetched, they summon up their courage, and find a cat is the cause of all the disturbance.

Code Word "Ecueil." 314 ft. The Subject £5 4 8
Toning extra 12/-

Mandrel's Feats.

This film depicts one of the numerous feats of Mandrel, the terrible highwayman, who horrified the South of France in the early part of the 18th century. Having been betrayed by a spy Mandrel is on the point of being arrested, but, with his usual skill, he escapes, while his brother and a friend are taken. He kills the spy before the very eyes of his son, and become the leader of the smugglers. One night he and his gang surround the chief commissioner of police in the wood, and after taking the commissioner's watch and money, he lets him go, promising him at the same time that they would soon meet again. They meet, in fact, at the house of the chief commissioner, where an evening party is in full swing, and Mandrel, under his powdered wig—which makes him unrecognisable—politely requests the guests to give up their jewels. This was Mandrel's last feat. The son of the spy he had killed traced him and delivered him over to the police.

Code Word "Dimanche." 676 ft. The Subject £11 5 4
Toning £1 2 0

Picturesque Naples.

Code Word "Effacer." 379 ft. The Subject £6 6 4
Toning 15/-

Doll Making.

Code Word "Ecoureuil." 495 ft. The Subject £8 5 0
Toning 17/-

The Dreyfus "Affaire."

This film shows the different incidents of this well-known case, which still dwells in the minds of everybody: Among the different titles of the pictures we pick out at random; Henry and Esterhazy—The Embassy—Similarity of Handwriting—The office of Chief Police Inspector Cochefert—Dreyfus' Arrest—Dreyfus in his cell—His condemnation and degradation—Devil Island—Henry's remorse and suicide—Dreyfus' return to France—His vindication.

Code Word "Engance." 1220 ft. The Subject £20 6 8

The Pardon.

A certain husband finding his wife has been faithless, turns her out and obtains a divorce and the custody of the child. The little girl, unable to realize the position, naturally turns towards her mother and becomes seriously ill owing to the separation from and longing for the caresses and little tendernesses that only mothers know how to bestow. The father has to call in a hospital nurse, who proves to be none other than the disconsolate wife and mother. The husband is furious at first, but realizing what she must have suffered and seeing his little girl pleased and growing stronger, he forgives everything.

Code Word "Effet." 692 ft. The Subject £11 10 8

The Refractory Saveloy.

Two scamps, having "pinched" a long string of saveloys at a pork butcher's window, a policeman chases them and takes hold of one end of the stolen string of delicacies. The thieves go on running dragging the policeman after them. A crowd follows them, shouting "Stop them! Stop them!"

But the boys climb up some scaffolding, pulling at the saveloys all the time, and the poor "bobby" is lifted up into the air. Everybody joins in the chase, which ends in a general fray.

Code Word "Douar." 297 ft. The Subject £4 19 0

Two Great Griefs.

On two tombstones, bearing respectively two different names, is an epitaph announcing that the husband of the one and the wife of the other intend spending the rest of their days in faithful and devoted affection to the memory of their dear departed.

Each day they go to the cemetery and offer their gifts and tender memories. Very often they meet, and their common sorrow brings them together, so much so that one day they get married, and even the photos of the departed being deemed a kind of treason against each other, are for ever banished to the attic.

Code Word "Ecume." 412 ft. The Subject £6 17 4

Fire. Code Word "Ecu." 528 ft. The Subject £8 16 0
Toning 18/-

PATHE FRÈRES, LONDON

31-33, CHARING CROSS ROAD, W.C.

The Largest Manufacturers in the World. Actual output of Films 80 miles per day.

Works & Studios—Vincennes Joinville le Pont, Montreuil s/Bois.
Branches—Brussels, New York, Berlin, Moscow, Vienna, Milan, Amsterdam, Calcutta,
Alexandria, Buenos Ayres, Rio de Janeiro, Mexico, Shanghai, Tokio.

Pathe's Films stand alone and ahead of all other makes in every respect—Photographic Quality
Excellency in Staging, Steadiness, Colouring, Toning, Durability.



a rude rebuff as the former class of subject makes its appearance upon the screen. Here is nature caricatured in hideous fashion, which makes the beholder feel a sense of shame and pity for the individuals who, for the sake of filthy lucre, have been induced to make fools of themselves. Here and there in the audience is a perverted mind unable to appreciate the finer moods, and, therefore, unconscious of the abrupt and unpleasant change from the sublime to the ridiculous. These few observers are loud in their appreciation of the crude and nasty; and so the management assumes that the house thus *brought down* has been pleased and satisfied with the show.

A Thing of Beauty a Joy for Ever. This is a mistake which managers are slow to realise. Only things that are comparatively lasting in effect are worth keeping; only the thing of beauty can be a joy for ever, and it is in the interest of the management to see that the audience is satisfied, not for a moment, but for a period of longer duration. The passion of the moment is for novelty and sensation, but both are transient qualities. The greatest novelty conceivable at the present time, would seem to be a programme of a living picture show which provided a series of subjects distinctly calculated to foster ambitions for higher morals and calculated also to awaken the senseless silly age to a realization of the importance of time, duty and the immense possibilities for actions intelligent and original

With the Showmen.

Middlesborough had the pleasure last week of entertaining the Prince Edward pictures at the Temperance Hall, the films including Oyster Industry, Two Little Motorists, and Dog Outwits Kidnapper.

Central Hall, Colne.—Here Mr. J. Duckworth's Premier Pictures consist of Too Old to Work, Who Needed the Dough? Economical Overcoat, Black-eyed Susan, Three Sportsman and a Hat, Franco-British Exhibition, Nocturnal Thieves and others.

The Royal Canadian Co.'s pictures, which have been amusing audiences in the Assembly Rooms, of the Agricultural Hall, Norwich, for three months, last week featured Terrible Ted, Treasure Island, Slave's Love, Crazy Conjuror, Money Lenders, Weird Fancies, and Leap Year, or She Would be Wed.

The Kelly Gang Pictures, under the management of the Colonial Picture Combine, have put in a week at the Colston Hall, Bristol, where this illustration of the stirring early days of one of our colonies is a huge favourite. Other feature of the entertainment were the Chronophone and Fiji and the South Sea Islands.

Last week Mr. Pringle gave a particularly good show at his Watson Street (Glasgow) house, the films including Pirate's Honour, Mexican Love Story, Saved by a Horse, Derby, and Policewoman. At the Cowcaddens establishment Mr. Pringle featured Tommy's Trip to Morocco, Depilatory Powder, Music Teacher, Pirate's Honour, Engulfed in Quicksands, Death-bed Marriage and Derby.

The pictures at St. George's Hall, Bradford, are always well worth visiting, and for the holidays, as might be expected, there was an even stronger bill than usual, with the Chronophone as headliner. The manner in which the latter renders popular songs while the artist is pictured on the screen makes it a huge favourite. Among the films Niagara in Winter, Breach of Promise and Sausage Stealers were favourites.

Readers who buy films through our notices, or through our advertising pages, would confer an obligation on us, if they would mention the fact when writing to the makers.

World-Wide Distribution.

Advertisers would be surprised if they saw our correspondence file. Letters reach us from some of the most remote quarters of the globe, and the KINEMATOGRAPH AND LANTERN WEEKLY is read in all parts. As an instance, the following letters were in our post box on Monday last:—

Box 1045, Cape Town.

The specimen copy of KINEMATOGRAPH AND LANTERN WEEKLY to hand. I have sent Postal Order for all back copies and a year's subscription, as I can see it will be of great use to me.—Yours, etc.,

JAMES SCOTT

Burgas, 19th May, 1908.

Dear Sir,—From 20 days I am travelling with my four Stereoscopes in places where there are Summer Pazars (Panaires), and I will not be in Sofia for three months. But you will send me the journal in the same place as before. I am very satisfied from the journal. My address will be the same: Huben Tileff, Evangelical Society, Sofia, Bulgaria.—Yours, etc., H. TILEFF.

Firzapan, Punjab, India.

Sir,—Please forward me as a sample copy, the KINEMATOGRAPH AND LANTERN WEEKLY for which I enclose two stamps. A friend and I are going to get up a Kinematograph Entertainment when we go home. If your paper suits me I will send you a Subscription for six months.—Yours, etc., JOHN J. BRIGGS.

Noramgary, E. Bengal.

Dear Sir,—I shall be much obliged if you will kindly send me the KINEMATOGRAPH AND LANTERN WEEKLY.—Yours, etc.,

J. W. HALL.

Song Slides.

It is sometimes a rather difficult matter to obtain good song slides in this country, most of those sold being of different quality to the American variety. Readers having use for these slides should be interested in the announcement made by Mr. J. G. Bostock in our Miscellaneous Advt. Column. Mr. Bostock has a number of genuine American slides with appropriate pianoforte music to dispose of.

The Pathe Singing Pictures.

Are likely we understand to make an early appearance on the English market and already a trial is being made of the apparatus at the Franco-British Exhibition, at Mr. Jury's show at Kennington and at the exhibition of Pathe films at the New Egyptian Hall, Piccadilly. The Talking machine is, we understand the tone arm disc instrument made by Pathe's.

REPRINTS of ADVERTISEMENTS.

Advertisers can have reprints of their current Advertisements in the "Kinematograph and Lantern Weekly" at the following Charges:—

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WALTURDAW.

The Princess and the Peasant, or Love and Madness.

(Aquila Film).

Two peasant lovers are seen together, happy in one another's company. They go for a walk through the town and see the Princess assaulted by a number of villains. The man goes to her rescue, and is so struck by her beauty that he straightway falls in love with her. He finds his way into the castle and it is evident that his affection is reciprocated. The peasant girl, jealous, goes off to the Prince and tells of his wife's faithlessness. He lays a trap, stabs his wife while waiting for the peasant, and has the latter accused of the crime. The peasant girl, who has seen the action, is driven mad, but regains her senses in time to save her lover from death at the stake.

Beautifully Staged, Magnificent Photography.

Length 665 feet.

Price £16 12 6 (less 33½ p.c.)

The Victoria Falls of the Zambezi.

This film only needs to be seen to be bought at once. Our film is full of wonderful effects, most of which have never been included in similar series. Views of these falls—which are greater than Niagara—have been obtained from every practicable point of view. At one part the combined effect of sun and spray produces a rainbow effect which is seen in perfection in the subject—*The only rainbow ever cinematographed*

Length 460 ft.

Price £11 10s. (less 33½ p.c.)

Colouring 10/- net extra.

Japan and the Japanese.

Railway run through typical Japanese landscape, with towering mountains in the distance—A street in Yokohama, showing Japanese type of architecture, native dresses, etc.—Waterfall at Nikko—Japanese Geisha dancers—An exposition of Jiu-Jitsu—**Belles of Japan** (Head and shoulders view of a series of captivating Jap maidens)—The Ozu Rapids.

Length 600 feet.

Price £15 (less 33½ p.c.)

Billie's Bugle.

The mischievous youngster examines his new toy—Fills it with flour and gets father to blow—Father is covered with flour and Billie goes on his way rejoicing—Mother victimised—Making friends with the sweep—A load of soot—The policeman is surprised—So is a good natured young lady—Billy in trouble—The tables turned.

Length 235 ft.

Price £5 17 6 (less 33½ p.c.)

The Great Motor Race at Brooklands.

F.I.A.T. v. NAPIER,

Unsurpassed views of this contest between two of the world's most famous drivers,—Nazarro, the famous F.I.A.T. driver going to the starting point.—The F.I.A.T. car establishing a world's record (120 miles an hour).—The F.I.A.T. car winning.—The Napier breaks down and drops out of the race.—Nazarro alighting.

Length 360 feet.

Price £7 10s. (less 33½ p.c.)

The "Walturdaw" Co., Ltd.,

— 3, DANE STREET, HIGH HOLBORN, LONDON, W.C. —

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Remarkable Film Subjects.

No. 3.

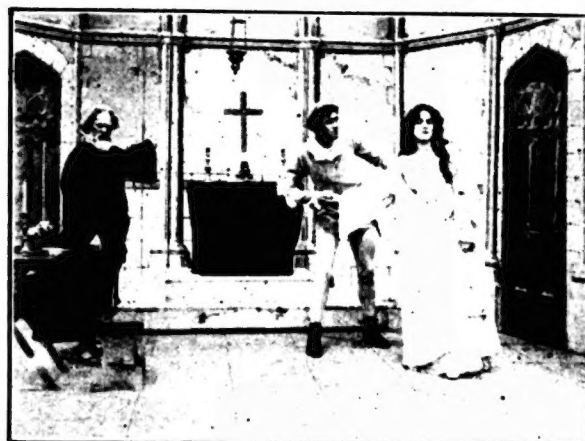
ROMEO AND JULIET.

BY THE GAUMONT CO.

*By Special Arrangement with Mr. ERNEST CARPENTER of
the Lyceum Theatre.*

Each year sees an advance in the methods of staging for film subjects. It might indeed almost be said that the contrast between present day film productions and those which satisfied audiences in the early days of the trade, is at least as great as that between the methods of the Stage in Shakespeare's time and those which distinguish for instance, a Shakespearean revival by Mr. Beer-

are most effective, and the picture teems with spirited movement and life. A further addition to Gaumont's triumph is the important fact that all the artistes who have taken the different parts are highly trained and well-versed in their profession, everyone beautifully acting his own part. "Romeo and Juliet" is a great Shakespearian favourite with the general public, and



bohm Tree at His Majesty's. We have an illustration of this progress in the film of Romeo and Juliet issued by the Gaumont Co, this week. This is well entitled to rank with the other subjects described in this series.

The production of Romeo and Juliet is so finely accurate in its leading details, and the scenery, costumes and acting so realistic, that we sit and forget for the time that we are looking at Kinematograph art, but fancy ourselves seated in a theatre. In fact, the actors in Gaumont's triumph are well known in the world of theatricals; many of them were in the recent Lyceum Theatre cast. The acting of the several artistes is superb, the scenery is magnificent and the photographic quality is perfect.

The scenery cannot be praised sufficiently. The balcony scene is a masterpiece of realism. In the fine bedroom scene the bed and several of the draperies are those that were actually used by the Lyceum Theatre in their recent representation of the tragedy. The duels

needs no recommendation on our side. Sufficient is it to say that Gaumont's version is a faithful one.

Living records such as the one we have before us can only in their production and in public estimation (which is so essential to success) bring forth unstinted praise to the producers. "Romeo and Juliet" will further add to the well-merited position the Gaumont Co. already hold in the kinematograph world.

PHOTOGRAPHIC AND OPTICAL BOOKS AT GREAT REDUCTIONS.

New Books at 25 per cent. Discount! Books on Photographic, Optical, Technical and ALL other subjects supplied. Sent on approval. State wants. Catalogues free. Books purchased.—W. & G. FOYLE, 135, Charing Cross Road, London, W.C.

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	ft.	£	s.	d.
Female Spy	428	2	5	0
Rival Brothers	480	2	15	0
London Fire Display	437	1	10	0
Grand Prix de Paris	350	1	0	0
Life of an American Policeman	785	4	0	0
Spanish Wedding	425	1	10	0
Oxford and Cambridge Boat Race 1908	250	0	10	0
Review before the King of Spain...	250	0	17	0
Disturbing his Rest	386	1	15	0
Early Birds	710	3	10	0
Escaped from his Cage	310	1	5	0
Tenant's Revenge	346	1	15	0
The Gypsies	297	1	15	0
Motor Races, Sarthe Course	370	2	0	0
In the Cause of Faith	643	5	15	0
Merry and Sad Christmas	297	1	16	0
French Wrestlers	297	1	15	0
Tell-tale Opera Glasses	165	1	0	0
Two Sisters	740	5	10	0
Desperate Footpad	330	2	0	0
Amateur Night	390	2	5	0
Distress	610	4	10	0
Tight Boots	478	1	15	0
Cup Final, 1907	450	0	17	6
Haunted Hotel	500	3	0	0
Country Fare	495	3	15	0
Jealousy and Madness	595	4	0	0
Artful Husband	280	1	10	0
Comedy Cartoons	280	1	2	6
Curfew shall not ring	730	4	10	0
Nagel Troupe	295	1	5	0
The Poacher	478	2	0	0
Difficult Arrest	396	1	13	0
Construction of a Fishing Boat	428	1	13	0
Marble Industry in Carrara	412	1	13	6
Letters which speak	346	1	8	0
Pals; or, My Friend, the Dummy	670	2	10	0
Unlucky Motor Car	710	3	5	0
Mother-in-law Race	314	1	5	0
Crime on a Mountain	643	4	0	0
Clown Doctor	428	2	13	0
Torpedo Attack on Dreadnought	440	2	5	0
Flat Dwellers	400	2	10	0
Julius the Sandwichman	395	2	10	0
Ex-Convict	645	2	10	0
Amorous Soldier	245	1	0	0
Tenacious Cat	346	1	8	0
Wrestling Matches	297	1	2	6
Gibelot's Hotel	264	1	1	0
Hooligans of the West	643	2	12	6
Dublin	200	0	17	0
Short-sighted Cyclist	325	1	7	0
Where There's a Will There's a Way	675	2	15	0
Motor Races, I.O.M., 1907	273	1	0	0
Horse Show at Olympia	775	3	3	0
Sambo as Footman	198	1	0	0
Reluctant Dog	297	1	5	0
Cripple comes a Cropper	335	1	7	6
Father Buys a Moke	505	2	2	0

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 Tivoli Airship Co., 65 Strand, W.C.
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Gendarme's Tribulation (Comic)	...	"	Gene	...	"	308	"	5	2 8
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KAMM For Kinematograph Films

Subject for this week—"A Village Scene." Sensational—with Picturesque Setting. Length 233 ft. Price, £3 17s. 8d.

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Topical Pars.

Unreserved Sale.

Many will no doubt take advantage of this event at Steven's Auction Rooms to-morrow, Friday. We understand that over 50,000 ft of really good film and a quantity of apparatus will be put under the hammer.

Pictures at Theatres.

Some of the suburban theatres have already closed for the usual summer vacation, but at the Kennington Theatre this week Mr. W. F. Jury commenced a season of living picture entertainments, which includes a company of dramatic artists.

After Dinner Pictures.

The management of Princes' Restaurant are to be congratulated on their enterprise in inaugurating living picture entertainments after dinner on Sunday evenings. These are proving a great success, bringing many people to the famous restaurant. Topicals are well to the fore, the Derby being shown the Sunday following the race.

Posters of Film Subjects.

Williamson & Co. inform us that they have made arrangements to supply attractive posters with the majority of the subjects sold by them in future. At their premises we were shown one or two samples, and if the future issues come up to that of the Societe Cinés subject of Hamlet, this new departure should prove a very welcome one to showmen.

Operators' Exam.

We would remind operators that the date of the second examination for operators under the auspices of the K. M. A. and Northampton Institute is June 29 next, and that those intending to sit should send in their application immediately, the last day of receiving them being near. Full particulars may be obtained from Mr. Wilkinson.

New Walturdaw Agency.

As will be noticed from their advertisement elsewhere, the Walturdaw Co have secured the English Agency for the Aquila films of Messrs. C. Ottolenghi, Turin. At their best the Aquila films are on a level photographically with the best of the worlds' makers and judging by the subject which the Walturdaw Co offer to the trade this week, Messrs. Ottolenghi have made great strides as regards plot and staging, since we last had an opportunity of inspecting a film of theirs.

Mr. Barker in a new Role.

Particular interest will be lent to the new Warwick film, A Bird of Freedom (described elsewhere) in the eyes of those who are personally acquainted with Mr. W. G. Barker, Managing Director of the Warwick Co, by the fact that this gentleman enacts the part of the convict whose escapades provide the plot of the subject. We will not pay Mr. Barker the dubious compliment of saying that he looks the part but there is no doubt that the success of this subject (which seems to be certain) will be largely due to his vigorous acting.

Living Pictures of Reval Meeting.

On the occasion of the meeting of King Edward and the Czar of Russia at Reval, several of the newspapers dwelt on the fact that a kinematograph operator was allowed a specially favourable position from which to secure an interesting picture of the pageant. We understand that the picture was actually taken, by the Czar's orders, by the court photographer, but we are unable to say if the subject is likely to be marketed. It will be noticed with interest, by the way, that the Trade in Russia is sufficiently advanced to make a special Trade paper necessary, and those wishing to extend their market would do well to obtain a copy of *Cine-Phone*.

Living Pictures in India.

The Elphinstone Bioscope Co. send us a tastefully printed poster which they are using to advertise the show which they have been giving for some time past on the Maidan, Calcutta. This sets forth the numerous favourable allusions made to the show at various periods by the local press, which is unanimous in styling the programmes given as amongst the best examples of animated photography given in the district, and appreciated by natives and British residents alike. The Elphinstone Bioscope, of which Mr. J. F. Madan is the proprietor, uses Pathé films. It obtained a gold medal at the 1907 Calcutta exhibition.

Urbanora House Honoured.

On Friday last, the 12th inst. a very distinguished visitor was received by Mr. Charles Urban at his new premises in Wardour Street. This was Earl Roberts, the object of his visit being to inspect some as yet unpublished films of the drilling of the Naval Cadet Corps at Durban and the Public Schools Cadets, at Wellington and Waerou, New Zealand.

From the last named was flag-signalled to Lord Roberts:—We feel very proud of having the opportunity of signalling your lordship, and live in hopes we may yet see you in New Zealand. Lord Roberts expressed complete satisfaction with the exhibition, and was photographed before leaving.

The Sunderland Picture Shows.

At the Picture Hall, Pavilion and Victoria Hall, are all going strong with well selected programmes. At the former the subjects include The Derby, Revenge, The Nihilist, Brigands of Calabria, Dancing Legs, Occasional Porter, Colonel's Orderly, End of a Dream, President Fallieres and Magnetic Removal. At the Pavillion there are Don Juan, Thief by Necessity, The Governess, President Fallieres in England, Two Poachers, Old Actor, Clever Pickpocket, Separation Wanted and Stop those Barrels. The Victoria Hall programme includes Hoist with Own Petard, Tormented by Mother-in-Law, Mysterious Parcel, Little Fiddler, Chinese Naval Life, Two Motorists, Central Africa, Two Guides, At a Music Hall and Wreck of H.M.S. Gladiator.

Jeapes' Projector adds to its Laurels.

Following closely upon the good impression made by the Animated Graphic projector of the Graphic Cinematograph Co., at the Court Theatre, Brighton, comes the news that the instrument has made a further hit at the Britannia Theatre, Hoxton, where this company are now providing an all picture programme for Mr. Barrasford. The Brit has seen many ups and downs in its career, but we believe we are right in saying that it has never attracted better audiences than are now drawn by the living pictures. On Whit-monday, though the dweller in Hoxton is notoriously fond of Hampstead Heath and similar out of door resorts, the house was packed at all performances, audiences being considerably larger than when melodrama was the attraction. It is generally known that Mr. Barrasford knows a thing or two regarding pictures and the Graphic Co. attach great value to his expressed preference for the Animated Graphic over the other projectors which have been used at his halls at various times.

Two Accidents at Bradford.

An alarming accident happened in St. George's Hall, Bradford, last week, a child falling from the gallery into the area below, a distance of some forty feet, during a kinematograph performance. It appears that Alice Donaldson (nine years old) took her seat with two other children in the north gallery. During the proceedings a penny was heard to drop from the gallery, and soon after the child fell with a heavy thud on to the floor of the area. She was picked up in an unconscious condition and removed to the infirmary, where it was reported she was suffering from concussion of the brain and severe internal injuries. It is conjectured that the unfortunate child had dropped a penny, and in looking over the front of the gallery over-balanced herself and fell. Another accident occurred at Bradford during the week. During a performance at the Bradford Empire Theatre a film caught fire, setting light to the box. The fire brigade was summoned, but before its arrival the theatre fire brigade had very promptly extinguished the flames.

The Safety of Films in Transit.

One of the minor annoyances of both film renters and the exhibitors who use their service, is the lack of a really satisfactory method of sending films by post. Various methods are adopted by the renters, sometimes the films are sent out on a spool, sometimes in their original boxes, but in every case brown paper or cardboard has to be used for the outside wrapper. The consequence of this is that, to save trouble, the exhibitor, after using the films, packs them in the same paper for return, frequently tearing it in the process; and the films are consequently damaged by rain or dirt. A device which should do away with these troubles, and which should therefore be welcomed by all classes of showmen, was shown us at the Walturdaw Co.'s offices this week. This is a narrow box, resembling a satchel in the fact that it is completely closed by a flap at the top. It easily holds the spool on which films are usually sent out to the showman, and Walturdaw Ltd., tell us that they are now supplying all their hire customers' films in these boxes. When the films are done with, they are simply replaced in the box and returned—it is not even necessary to write the address, as this is stencilled on it. The most remarkable thing about this handy contrivance lies however in the remarkable strength of the compound of which it is composed. The box weighs under 1lb. and to prove its powers of resistance, Mr. Turner in our presence tried every possible means of damaging it without effect. Even when set upon edge and jumped upon it gave no signs of yielding. We can recommend an inspection of this article, which should be useful to everybody carrying films from place to place, and which is sold at the extremely moderate price of 4/6.



LEADERS FOR THE WEEK.



TOPICAL.

The Suffragette Demonstration

Saturday, June 13th.

A comprehensive subject giving a series of pictures showing the vast procession at several stages on the journey through the streets of London.

No. 682.

Length 205 feet.

Price £3 8 4 net.

TWO MEN AND A GIRL.

A Fine Dramatic Subject, Teeming with Interest.

The fisherman and the girl—Seeking the mother's consent—Too poor—Good-bye—The other man—Coercion—Rent day—A friend in need—Against her will—A strange home-coming—A man in a thousand—United at last

No. 1940. Length 661 feet. Price £11 0 4 net.

THE Winner of the Lottery Ticket.

Purchasing the ticket—For Tommy—No work, and anxiety—His last halfpenny buys a paper—His number the winning one—Where is the ticket?—Despair—Found at last.

No. 1736. Length 606 feet. Price £10 2 0 net.

Crazy Jimmy.

Little Crazy Jim—The stolen purse—Jimmy detects the thief—The purse regained—The thief's threat and revenge—Jimmy and the matches—The fire—Crazy Jimmy tracks the villain—Caught.

No. 1973. Length 498 feet. Price £8 6 0 net.

BLACK EYED SUSAN.

A Brilliant Cinematograph Version of the well-known popular Drama.

Susan's cottage—Her sweetheart, William—The smuggler's den—Interior of Susan's cottage—The smugglers' house—Captured—Outside the Inn—William strikes his captain—The court-martial—Condemned to death—The execution morning—Reprieved.

No. 640. Length 880 ft. Price £14 13 0

THE SCOTTISH PAGEANT.

EDINBORO' JUNE 13th.

Cinematographed by our Scotch Branch, The Gaumont Scottish Film Bureau, by exclusive permission of Messrs. Valentine & Sons, Ltd., Dundee.

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Telephone—2430 Gerrard.

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Romeo and Juliet

Over 40 London Artistes in this superb Production.

A Triumph of Acting and Staging.

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Synopsis of Scenes.

The hatred and fight between the two houses—The Prince intervenes—The dance—First meeting of Romeo and Juliet—Juliet declares her love—The balcony scene—The secret marriage—The two devils—Death of Mercutio—Tybalt killed by Romeo—The banishment of Romeo—Juliet ordered to marry Paris—Seeking the Friar's assistance—the sleeping potion—Juliet's supposed death—Romeo in banishment—The Messenger from Verona—Romeo's grief and resolve—Purchasing the poison—Romeo in the vault of the Capulets—The tomb of Juliet—Romeo's death—Juliet awakes from her sleep—Her finding of Romeo's body—The death of Juliet.

THE SUCCESS OF THE YEAR.

No. 680.

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**FOUR
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Bill the Billposter & Pete the Paperhanger.

Copyright, 1908, by The Vitagraph Company of America.

Bill the billposter and his friend Pete the paperhanger meet on the way to work. Have several social drinks—part in no condition for work. Through mistake they change outfits. Bill plasters wallpaper on theatrical display boards while the paperhanger decorates a house inside and outside with lithographs of melodrama and burlesque shows. Both get severe beatings and are finally taken in tow by a cop.

Length 495 ft. Code Word "Bilpos."



A Lover's Ruse. or, The Miser's Daughter.

Copyright, 1908, by The Vitagraph Company of America.

A young lover is disliked by his sweetheart's father; is continually being driven from the house. Hits upon a scheme; enlists three friends to play the part of robbers. The three ruffians enter the house and scare the old miser almost to death. Young lover enters opportunely, saves the old man's life and puts his friends to flight. The ruse is admirably carried out and wins the father's consent to his suit.

Length 425 ft. Code Word "Lovru."

The Orphan, or A Mountain Romance.

Copyright, 1908, by The Vitagraph Company of America.

A very pretty pathetic drama in which a wild mountain child is left without a parent. She is taken in charge by the village schoolmaster. As she grows older the girl falls desperately in love with her guardian. In a fit of insane jealousy runs off to join a theatrical troupe. The master follows, brings her back and marries her.

Length 600 ft.

Code Word "Orpan."

He Got Soap in His Eyes.

Copyright, 1908, by The Vitagraph Company of America.

An Irishman in washing his face gets his eyes filled with soap. Grabs for a towel and upsets the stove and furniture in general. Rushes from the house, upsets everybody and everything with which he comes in contact. After a series of laughable mishaps lands in yard where the gardener is sprinkling the lawn. The hose is turned on the man and in this way he regains his sight.

Length 320 ft.

Code Word "Goseye."

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 154 Charing Cross Road, W.C.

The Gambler's Wife ..	535 feet
Hamstead Colliery Disaster ..	305 "
Fulham v. Manchester United ..	300 "
Hypnotist's Joke ..	395 "
The Bourbon Wedding ..	575 "

Clarendon Film Co.
 Clarendon Road, Croydon.

Follow Your Leader ..	220 "
Saved by the Telegraph Code ..	327 "
If Women were Policemen ..	400 "
Mr. Jones has a Tile Loose ..	245 "
Three Sportsmen and a Hat ..	380 "
Three Maiden Ladies and a Bull ..	—

Kamm & Co.,

27 Powell Street, Goswell Road, E.C.

Electric Magnetic Cable Exhibition ..	604 "
True Love ..	660 "

Williamson & Co.

27 Cecil Court, W.C.

Friday the 13th ..	660 "
Walk Round Rome ..	267 "
Strange Inheritance ..	420 "
The Swashbuckler ..	355 "
The Bully and the Recruit ..	340 "
The Antiquary ..	290 "

Walturdaw Co.

3 Dane Street, High Holborn, W.C.

Princess and the Peasant ..	665 "
F.I.A.T. and Napier Motor Race ..	300 "
Victoria Falls ..	400 "
Japan and the Japanese ..	600 "
Billie's Bugle ..	235 "
Yacht Racing at Harwich ..	—

Pathé Frères.

31-33 Charing Cross Road.

Beginning of Diabolo ..	330 "
Mr. Creepy is Startled ..	314 "
Mandrel's Feats ..	676 "
Pictureque Naples ..	379 "
Doll Making ..	495 "
Fire ..	525 "
Two Great Grievs ..	412 "
Refractory Savoley ..	297 "
The Pardon ..	692 "
Secret of Iron Mask ..	577 "
Hurry up, please! ..	445 "
Rivals ..	445 "
Eight Months from France ..	478 "
An Intricate Duel ..	297 "
An Interesting Play ..	395 "

Latest Productions.
Hepworth.

17, Cecil Court, W.C.

When Women Rule ..	600 feet
The Gentleman Gypsy ..	225 "
Man who Learned to Fly ..	300 "
Egyptian Village Industry ..	475 "
Motherly Pram ..	—
Love Token ..	500 "
Pictureque Surrey ..	275 "
Troubles of a House Agent ..	325 "

Urban-Eclipse.

Urbanora House, Wardour Street, W.

Coast Towns of North Devon ..	500 "
Beauty Spots of Devonshire ..	670 "
Wild Coast of Cornwall ..	550 "
Insect Summer Visitors ..	435 "
Monty Buys a Motor ..	500 "
Scenes in Sicily—	—
Scenic Sicily ..	500 "
Ruins of Ancient Sicily ..	235 "
Industrial Sicily ..	380 "
Tunny Fishing ..	310 "
Sicilian Types ..	375 "
The Derby ..	—

The Gaumont Co.

Chrono House, Sherwood Street, W.

Suffragette Demonstration ..	205 "
Two Men and a Girl ..	661 "
Winner of the Lottery Ticket ..	606 "
Crazy Jimmy ..	498 "
Scottish Pageant ..	605 "
Thieves and the Tree Trunk ..	270 "
True till Death ..	792 "
The Derby ..	270 "
Tell Father Dinner is Ready ..	364 "
Tommy's Trip to Morocco ..	780 "
Superfluous Hair Restorer ..	448 "
True to Death ..	792 "

Walter Tyler, Ltd.

48/50 Waterloo Road, S.E.

Gypsy's Daughter ..	537 "
Rehearsing a Play ..	375 "
Voices of a Kinematographer ..	358 "
Pirate's Honour ..	683 "
Spiteful Groom ..	568 "

Lux.

R. Prieur, 68 Basinghall Street, E.C.

Inauguration of a Statue ..	375 feet
Curiosity Punished ..	367 "
Heroic Forgiveness ..	308 "
Gendarme's Tribulation ..	308 "
Happy Recollections ..	491 "
Dr. Cornelius ..	593 "
Motorist Smugglers ..	557 "
Pandore's Tribulations ..	308 "
Happy Recollections ..	491 "

Vitaphone Co. of America.

25 Cecil Court, W.C.

Bill the Billposter ..	485 "
Lover's Ruse ..	425 "
The Orphan ..	600 "
He Got Soap in His Eyes ..	320 "
A Good Boy ..	250 "
Nellie, the Beautiful Housemaid ..	615 "
An Odd Pair of Limbs ..	220 "
The Gambler ..	665 "
Tit for Tat ..	475 "

Nordisk.

18 Cecil Court, W.C.

The Baby Elephant ..	262 "
Viking's Love ..	646 "
Clearing Railway Track of Snow ..	442 "
Carnival ..	504 "
Lady with the Camellias ..	790 "

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In the Barber's Shop ..	174 "
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Deer Hunting in Canada ..	360 "
She Would be Wed ..	345 "

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The playground of Mr. Bircham's Academy is the scene of this most fascinating film subject. The young rascals start the game in the usual way, forming a procession of imitators, headed by an eccentric leader. Mr. Bircham chases the last boy on account of offences committed, and through various exciting adventures we see the boys follow in a string, upsetting old ladies, climbing roof-tops, breaking skylights: and on each occasion, the unfortunate master is mistaken for his erring pupils, and arrives in time to receive the punishment they have so richly earned. The film has a magnificent finish—boys and master rolling from the top of a house into the water below a drop of 60 feet.

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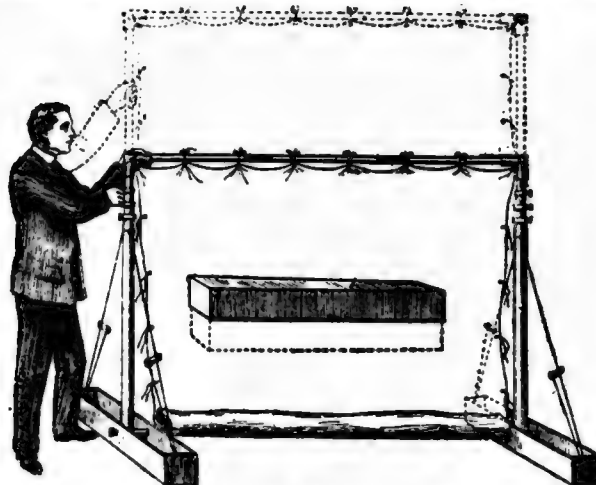
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Delightful study of the mother elephant and her baby. The youngster falls in water and its mother brings it out and dries it by blowing dust over it with its trunk. 262 feet.

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Review of Latest Productions.

Pathé.

In *The Pardon* we have the old story of husband and wife, separated by the latter's faithlessness, brought together again by the good offices of their child. The wife is turned out of the house by her husband, who then obtains a divorce with the charge of the child. The latter, however, pines for her mother, and becomes so seriously ill that her father is forced to send for a nurse. The latter turns out to be no other than the faithless wife, who is joyfully welcomed by the child, and after a little difficulty the little peacemaker succeeds in joining her parent's hands.

A chase comic of Pathé's is entitled *The Refractory Saveloy*. Two scamps, having stolen a long string of saveloys at a pork butcher's, are chased by a policeman, who takes hold of the other end of the string of sausages. A crowd quickly gathers, and a laughable chase—in the course of which the thieves mount some scaffolding and lift the officer into the air by means of the saveloys—terminates in a general scrimmage.

A highly novel skit is issued by Pathé's under the title *Two Great Griets*. Here we have a disconsolate wife and a disconsolate husband who meet to shed tears on the graves of their departed husband and wife respectively. From continually meeting in the performance of this rite they came to make each other's acquaintance and get friendly and yet more friendly until they decide to share their sorrows. They marry and we see that the departed ones are soon banished from remembrance.

A Pathe travel subject shows us *Picturesque Naples*. We see winding lanes and steep streets along which steps have had to be carved for the convenience of the inhabitants, with linen hanging from one window to another to dry in the warm sunshine, squares and places full of lazy people, palaces situated on the banks of the rivers, gardens overlooking the beautiful bay, and young people dancing the Tarantella. Other Pathe films are entitled *Fire* (comic), *Doll Making* (industrial), *Mandrel's Feats* (historical), *Mr. Creepy is startled* (comic), *Beginning of the game of Diabolo* (trick).

Gaumont.

Gaumont's have once again been busy in the topical field. On Saturday last they added another subject to their already long list of exclusive pageant pictures by taking the Scottish function at Edinburgh. Those who had experience of the quality of the earlier pageant pictures of this firm need hardly be assured that for quality and interest this is well up to standard. Gaumont's also secured some interesting snapshots of the great procession of women to the Albert Hall to agitate for the suffrage.

The Elge list of stories is a full one. In addition to a version of *Black-Eyed Susan*, they issue *Two Men and a Girl*, *Crazy Jimmy*, and *The Winning Lottery Ticket*. The first of these is a dramatic, in which, after many mishaps, the hero and heroine are at last happily united. In the second the crazy man shows himself to be not so crazy after all by bringing a thief to justice. The third is the story of an impecunious person who, with his last halfpenny, buys a paper and finds he has won the first prize in a lottery. Then he has a great struggle to discover the ticket, but is successful at last.

Walter Tyler, Ltd.

Two Eclair films are issued by this firm—*Rehearsing a Play* (comic) and *The Gipsy's Daughter* (dramatic). The former is a decidedly novel trifle. We are introduced to a drawing-room where the husband and wife are apparently engaged in a furious argument. The noise they are making attracts one of the servants of the building to their door, and as they get more and more excited and proceed from words to deeds—the man throwing the woman to the floor and dragging her about by her hair—the crowd at the keyhole increases until the whole landing is covered with a crowd of excited gesticulating people. Gradually affairs within come to a climax, and the watchers are horrified to see the man lift a dagger and apparently plunge it into the woman's heart. This is too much, and two of the men hasten off to the police-station, whence they return with a number of officers, and break into the room,—to find the supposed murderer and his victim at tea together. Then the latter explain that it has all been a sham—they have merely been rehearsing a play.

The Gipsy's Daughter contains many effective scenes, and is prettily tinted throughout. Briefly, the story is that of a little gipsy girl who, while innocently trespassing in the grounds of a large house, is shot by one of the servants and carried into the house, where the doctor declares her injuries not to be of a serious character. The child is visited by her parents, and, incited by them, steals a necklace belonging to the lady of the house, and gives it to her father. He hides it under some leaves, and the child, who has now repented of her ingratitude, goes to her benefactor with the gem, after a chase in which the father is killed. The conclusion shows the gipsy maiden provided with a home with the grateful owners of the necklace.

Walturdaw.

Walturdaw Ltd. are issuing a capital subject—*The Princess and the Peasant*, of Aquila-Ottolenghi make. This subject, the action of which takes place in the middle ages, is capitally staged and acted and the costumes are also attractive. The first scene, which is of remarkable quality, shows us two peasant lovers. They are apparently perfectly happy in each other's company but the subsequent scene seems to show that on the man's side at least the affection is not very deep rooted. As the two are walking in the street they witness an assault on the Princess of the country by a number of desperadoes. The man goes to the rescue, disperses the roughs and is rewarded with so soft a smile from the Princess that he straightway falls in love with her, and unheeding the reproaches of his sweetheart tries in every way to gain the presence of the lady who has bewitched him. The discarded girl takes

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her revenge by acquainting the Prince with the state of affairs between her lover and his wife, and the latter, after taking steps to verify her statement, stabs his wife as she is waiting for her lover. The deed is witnessed by the peasant girl, who is driven mad by terror when her lover is carried off to prison on suspicion of having committed the murder. The trial of the young man, before the actual murderer, ends in his being condemned to death, but as he is tied to the stake and the faggots around him are already lighted, the mad girl recovers her reason and tells what she has seen, with the result that her lover is released and once more flies to her side, while the real murderer suffers in his place.

Nordisk.

A charming little animal study is issued by this firm, The Baby Elephant is the title and it shows a female elephant with one of her young. The little elephant, whose size is amusingly disproportionate to that of its mother, is seen to be every whit as mischievous as the young of other species. At one stage it falls into the water and its mother carefully lifts it out and dries it by blowing dust over it with her trunk.

Urban-Eclipse.

Once again a charming series of travel views is to be seen at Urbanora House. This time the company have turned their attention to the beauty spots of the West of England and the result of their activities is three films entitled respectively Coast Towns of North Devon, Beauty Spots of Devonshire, and The Wild Coast of Cornwall.

The first of these, in securing which the co-operation of the London & South Western Railway, is acknowledged by the Urban Co, opens with a view of the famous Bideford bridge with numerous arches, no two of which are alike, from the fact that they were built by different persons with varying taste and means. Following interesting views of the Light Railway comes a view of a vessel stranded high on the sands and following this a glimpse is obtained of Barnstaple Bridge. A wonderful shadow effect is obtained in this picture the reflection in the water of the bridge and the train passing over it being as clear as the real bridge and train above. The Knight Templar Rock, so called because of the profile face shaped in the rock is next seen and then come some highly interesting views of that fascinating place, Clovelly, with its main street ascending in steps and surmounted on donkey back by the majority of tourists Charles Kingley's house is also seen.

Beauty Spots in Devonshire opens at Ilfracombe, when the Sunday Parade on the terrace near the sea is witnessed—a very clear picture. Following this come some highly interesting coaching scenes in the neighbourhood; quaint old bridges are passed, children run to get in the picture and picturesque old world cottages are to be met with on every hand. An interesting contrast is afforded in a view of a coach with six horses laboriously ascending a stiff hill, followed by a high powered motor car, which whips up the slope with the greatest ease. Then a quick changing feat is recorded, the four horses of a coach being taken out and replaced with fresh animals in 75 seconds. After a glimpse at huntsmen and hounds on the way to a meet, Lynton is visited, a panorama of the timber clad slopes of the district being followed with an amusing scene at the old stocks. This section is of particular interest from some unique views secured from the car of the Cliff Railway to Lynton, the gradient of which is 1 in 5. The views of the descent and

ascent give some novel effects and a wide view of the country is obtained. This subject concludes with views of Watersmeet, where three rivers join. This is tinted and the views of the miniature falls are among the most charming features of the whole scene.

The Wild Coast of Cornwall abounds in beautiful seascapes, but these do not form its only attraction. Visits are paid to the famous Baptismal Well—now used for domestic purposes—St. Kneighton's Keive, where the water falls 200 feet into a cave, the distance dividing the water into charming ribbons. Then we proceed to Tintagel, where a contrast is afforded between the ruins of King Arthur's Castle and the large modern hotel situated near, which looks extremely pretty against the skyline. Some interesting rock scenes follow this; a staircase in the rocks, 600 feet in depth, being seen, and numerous fine natural effects, including the Lady Window Rock coming into view. As a conclusion we have the striking seascapes already alluded to. As far as the eye can reach one may see rocks standing up from the water, which is then photographed at closer quarters. Numerous pretty wave effects are obtained, the best of all, we are told, being secured at the expense of a bad wetting to Mr. Mackenzie, the photographer. A charming sunset which, with a good cloud effect, concludes the film.

The Urban Co. have also an educational number this week, with the title Insect Summer Visitors. This should, apart from its directly educational value, prove of great interest to everyone interested in the many beautiful forms of life which may be seen in the country in the summer months. First the cockchafer (or May bug) is seen flying from twig to twig, and then follow some highly interesting views of most of the principal species of butterfly, which only lack the element of colour to be a perfect representative of the living creature. Among these are the fritillary butterfly, the swallow-tailed butterfly, purple-winged moth, and the white admiral butterfly, the latter a particularly pretty creature with dark wings with a white edging. Among other insects illustrated are the bumble bee (a quaint specimen), and the familiar bumble bee is seen buzzing about a promising flower. This series can hardly have been taken without the exercise of considerable patience, and the Urban experts are to be congratulated on the success of their efforts.

Warwick.

The Warwick Trading Co., Ltd., this week issue A Bird of Freedom, of which a preliminary notice appeared in our last issue. We may say at once that this subject quite justifies the Warwick's claim that they had succeeded in evolving something new in the chase line. The opening scene reveals a gang of convicts at work with pick and shovel, under the guard of several warders. While one of the latter's back is turned one of the convicts succeeds in packing a coil of rope under his tunic, and when the men are marched back to prison and he is left alone in his cell, he quickly produces this, pulls several bars out of the window opening, and descends outside the prison. After a brush with two warders, from which he emerges victorious, he surmounts the high boundary wall by means of his rope, and firing at his pursuers with a revolver which he has taken from one of the prostrate warders, takes to the open country followed by twenty or thirty officers on cycles. A hot chase ends in the convict climbing a telegraph pole and working his way along the wires to a near-by house, shooting at those who attempt to follow him. He descends the side of

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Subject	Con.	Feet	Price
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Oyster Fishing	...	330	2 1 3
After Dark	...	200	1 5 6
Sorting Fish on Deck	...	124	15 6
The Dancing Master	...	100	12 6
Electricity v. Steam	...	208	1 6 0
Trials at Bow Police Court	...	140	17 6
Saving Life at Sea	...	130	16 3
The New Moto Valet	...	308	1 18 6
The Waterloo Cup Race	...	208	1 1 6
An Affair of Outposts	...	300	1 11 6
20th Century Operation	...	92	9 6
Caravan crossing the Desert	...	128	13 4
The Kiddies' Fresh Air Fund	...	164	17 6
The Dance of the Geishas	...	80	13 4
Who was to blame	as new	340	2 16 8
Before and after the Legacy	good	120	1 0 0
Hair Restorer	...	102	10 6
An Extremity Turn	...	70	7 6

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The Awful Baby	...	fair	540	1d
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How not to solve a puzzle	...	good	390	1d
Egyptian Troops	...	good	50	1d
Sailors at play	...	good	60	1d
Moat Farm Murder	...	new	150	1d
After the Wedding	...	good	440	1d
Baby's Misfortunes	...	as new	355	2d
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Logging in Canada	...	very good	400	1d
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Table d'Hôte	...	as new	250	1d
The Vacuum Cleaner	...	as new	355	2d
Wipe your feet	...	as new	395	2d
The Billsticker pasted	...	as new	340	2d
The Nihilists	...	worn	800	1d
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Man who dreamed he was a Millionaire	...	very good	500	1d
Daughter of the Regiment	...	very good	740	1d
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Travels of a Trunk	...	good	500	1d
H.M.S. Montague on the Rocks	...	good	180	1d
The Coiner's Daughter	...	very good	650	2d
Little Blind Girl (tinted)	...	very good	445	2d
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Hop o' my Thumb (Pathe, tintd)	...	very good	840	2d
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Charmed sword (tinted)	"	297	3 12 0
Super's debut	"	346	3 12 0
Unknown talent	"	379	3 15 0
Suspicious husband	"	396	4 2 6
Indian idyll (tinted)	"	412	4 16 0
Haunted house	"	478	5 0 0
Abduction in the reign of Louis XXI	"	495	5 3 6
Mattress	"	495	5 3 6
Sentimental thief (tinted)	"	445	5 9 0
In Ireland, an excursion to Killarney	"	693	7 14 0
From earth to moon (coloured)	"	595	10 14 0
Talisman (coloured)	"	990	18 13 0
Blue Beard (coloured)	new	740	10 0 0
Cinderella (tinted)	"	974	14 0 0
Taliman (coloured)	"	990	14 0 0

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the house by means of the ivy, and runs along the side of the canal plump into a policeman's arms. A dip in the canal follows for both, but as the others come up the convict once more gets free, and knocks a cyclist from his machine, mounts, and rides off until he reaches an empty governess cart. This he commandeers, and drives on until he sees a motor-car. The chauffeur is quickly thrust aside, the convict leaps into the motor and flies off, the warders pedalling at a furious pace in the rear. The last scene shows a balloon about to ascend in a field. Just as it is released the convict leaps from his motor and jumps into the car of the balloon, and the conclusion shows him high in the air, out of the reach of his pursuers. There will certainly not be a dull moment while this subject is showing, and we expect to see it featured in many programmes.

Vitagraph.

A good rough and tumble comic is this firm's *He Got Soap in His Eyes*. The hero, in washing his face, gets soap into his eyes, and maddened by the pain rushes out of the room into the street, collides with a nursemaid and pram, attempts to wipe his eyes with the baby, then proceeds on his way and falls down a well. Rescued from this predicament he next runs into the porch of a house and falls over a rocking chair in which an old woman is seated. After this a collision occurs with a photographer and a butler carrying a tray of dishes. As a conclusion, the soap maddened man wipes his eyes with the corner of a table cloth and brings all the dishes on it to the floor. Those in the room thereupon in anger throw the man out of the window into the garden, where the gardener sprinkles him with his hose.

A Vitagraph pathetic subject is *The Orphan*. The hero is a young schoolmaster, who, as he sits outside the school reading, is approached by a poorly dressed girl—one of his pupils—and told that the latter's father is in extremities. The schoolmaster and his charge reach the hut where the old man lives just in time to witness his last moments and the young man is left in charge of the girl, whom he places with a good natured woman. The girl has fallen in love with the young man, but becomes jealous because of the attention he pays to another of the pupils, and runs away, seeking an engagement at a circus. She is followed by the teacher, who quarrels with the manager, for refusing to let the girl go, and a struggle ends in the latter being left insensible while the teacher and the girl go off together.

The amusing misadventures which follow from a confusion existing in the minds of a billposter and a paperhanger as to their respective functions is set out in another Vitagraph comic—*Bill the Billposter and Pete the Paperhanger*. These two worthies meet and celebrate the happy event by liquoring together. As a result, when they leave the saloon in a partially inebriated condition, each takes the other's bag. The paperhanger goes to the house where he has been engaged and proceeds to cover the walls with posters of melodramas, beauty shows, etc., while the billposter is at the same time busy sticking up wallpaper on a hoarding intended for posters. The two men, after rough treatment, meet and decorate a policeman with a legend, reading, "Friday the 13th," and the officer, discovering their game, marches them off to prison.

Vitagraph's remaining film is set in the early part of the last century and is entitled *A Lover's Ruse*. A lover and his lass are parted by the usual miserly father and forced to meet in secret. On one occasion as they are together, the old man is heard approaching and the lover hastily hides in a large clock. When the old man has gone to bed, the girl comes down and releases the man, but they are once again interrupted by the father and the lover chased to the garden. Here he conceives a method of securing his desire and bribes three ruffians to make a sham attack on the old man and his daughter. They do so and in the midst of it the lover appears, puts the robbers to flight and receives the expected reward in the old man's consent to his union with his daughter.

Williamson.

Williamson & Co. issue three films, two Italian Cinés, and one by the Selig Polyscope Co. *A Little Walk in Rome*, of the former make, is a series of capital photographic quality, which takes us to practically all the historic ruins and famous beauty spots of the celestial city. A small party of visitors is seen "doing the sights" under the direction of a guide. We follow them to the Coliseum, the Appian way, among the ruins of famous temples, and on the walls of the town. A humorous touch is lent to the picture by the unusual action of a statue of Cicero, which relaxes its heroic attitude to shake hands and chat in a friendly manner to the tourists.

A Ciné story is *A Strange Inheritance*. In the first scene a number of poverty-stricken artists are seen in a studio together. One of them receives a solicitor's letter saying that he has come in for a large fortune, and with his comrades he goes to claim it. With the money the young man is bequeathed a key with a tag saying "To be used in Desperate Case." The whole party is fitted up with new clothes, and at once begin to celebrate their comrade's good luck. The money does not last long at this rate, and the young men are soon once more in their former impecunious condition, and frowned at by those who were so willing to share their prosperity. The legatee is so depressed at finding himself a poor man once more that he determines to make use of the key, opens the door of the house to which it belongs, and enters. In a room inside he finds bones strewn on the floor, and from the ceiling is suspended a rope. The unhappy young man at once comes to the conclusion that this is the method provided to end his troubles, climbs on a chair, places the rope round his neck, kicks away the chair—and brings down a great deal of lathe and plaster, and with it a number of bags filled with money, which the jerk has dislodged.

The Selig film marketed by Williamson's is entitled *Friday the 13th*. In the sitting room where the film opens an almanac bears the above legend in prominent figures. A young couple are sitting down to breakfast but the fact that the day is an unlucky one is quickly brought home to them, a hot dish causes the husband to spill half his breakfast and after a series of other annoying mishaps, he tucks the table cloth in his collar, and moving back, drags all the dishes to the floor. The meal thus unceremoniously finished he dashes out into the street, falls in the snow, then makes a dash for a tram, being dragged some distance and then falling in the road. Time presses and he next hires a bike, proceeds a certain distance on it, then capsizes in the snow once more. His next attempt to get to business is by means of a cart, into which he attempts to climb unsuccessfully, being dragged along the snow covered roads for a considerable distance. When he at last manages to get into the cart it sticks in a snow drift and he deserts it, appropriates a sleigh and drives away with the owner in pursuit. In rapidly rounding a corner he collides with a post, is thrown out and finishes the journey on foot, arriving at the office with a pronounced limp. Here his ill luck continues, for when, after sending the boy away, he is flirting furiously with the typist, his wife enters, violently assaults both with her umbrella and drags her hubby home with her, where his unhappiness is finally completed by the receipt of a letter announcing that ma-in-law is coming to pay a visit, this being shortly followed by the formidable lady herself.

Hepworth.

This company has secured an interesting series of views in Egypt which they issue under the title, *An Egyptian Village Market*. After an interesting panoramic view of the market we are introduced to the cane merchant, the butcher (both very busy disposing of their wares to the dark-faced people who surround their stalls), and the jeweller, who is busy negotiating with Bedouins and others desiring ornaments with which to bedeck their womenfolk. The conclusion shows the return journey, the camels being loaded up, and each party setting out for home. The quality is capital throughout.

Hepworth's have also a comic subject entitled *When Women Rule*, intended to portray the state of affairs when the ladies have finally secured the upper hand. A number of ladies join a conference, call in the men folk, and compel them to don skirts and set about the household tasks while they go for a drive under the charge of a lady coachman. The latter is not very skilful, and the drive ends in an upset, the ladies being revived by a number of "mere men." Meanwhile one of the male cooks has come to grief. Going out to have a drink he returns to find the dinner burning, and soon the whole kitchen is in flames. The next scene shows the fire-station. The "fire women" are sitting chatting when the telephone bell rings, and a message comes through that a fire calls for their attention. The ladies leisurely adjust their helmets before a looking-glass; but at last the engine is got out, and the brigade appears on the scene of the fire, to find that once again the mere man has been first and put it out with buckets of water. This is too much for the long-suffering males, who revolt, force the women to don skirts once more, and themselves assume their rightful position.

Readers will do us a favour by mentioning the "Weekly" in any communications with Advertisers.

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OF THE

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